

quarterly

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CONTENTS

2
Letter from the Director

3
Special Exhibitions

4–5
*Focus on Photography:
Works from 1950 to Today*

6–7
Calendar of Events and
Special Membership Pullout

8
*Spirit of the Basket Tree:
Wabanaki Ash Splint Baskets
from Maine*

9–10
*European Art at Dartmouth:
Highlights from the Collection
of the Hood Museum of Art*

11
Museum News

Winter 2009

DARTMOUTH COLLEGE

Loretta Lux, *The Drummer*, 2004, Ilfochrome print.
Purchased through the Fund for Contemporary
Photography; selected by Dartmouth College students
who participated in the Hood Museum of Art Seminar
Museum Collecting 101: Brittany M. Beth, Class of 2006,
Jillian F. Rork, Class of 2006, Bradley G. Wolcott, Class of
2006, Mukund Bhaskar, Class of 2006, Jaime L. Padgett,
Class of 2007, Jessica I. Hodin, Class of 2007, Rose M.
McClendon, Class of 2006, Sophia C. D. Hutson, Class
of 2006, Kelly E. Baker, Class of 2006, Teresa M. Lattanzio,
Class of 2009, Selena Hadzibabic, Class of 2006, Erin R.
Rumsey, Class of 2006; 2006.34.



Kellen Haak, Collections Manager/Registrar, works with Roger Ulrich, Professor and Chair of the Classics Department, in the Hood's Bernstein Study-Storage area. Photo by Joe Mehling.

LETTER FROM THE DIRECTOR

One of the many reasons why visitors say they enjoy the Hood Museum of Art is because the line between art and artifact has been so splendidly blurred in its collections. The museum's relationships with studio art, art history, anthropology, classics, and Native American studies, among others, have over the years encouraged a broad assessment of what defines a work of art. Siegfried Kracauer, the German-born theorist who spent much of his life in America, and whose work was celebrated at a recent conference at Dartmouth College, helped focus attention on the ephemeral, the popular, and what he called "mass ornament." He completed his doctoral degree in engineering on the art of wrought iron, and certainly the issues of function and decoration, for both ordinary and exalted purposes, are preoccupations in art at all times. Contemporary art is in a sense a misnomer, for all art was contemporary once. While the concept of the avant garde, the so-called cutting edge in art, has captured the term contemporary art, two of our museum exhibitions this winter admirably demonstrate the actual range of the contemporary.

Spirit of the Basket Tree explores the tradition of ash splint basket making by Native American basket makers from Maine. The earliest basket in the Hood's collection was made about 1799, during the colonial period, and its most recent baskets were made in 2008. They are superb examples of a contemporary art that is founded on very old traditions. The exhibition includes works by relatives of George Neptune, a member of the Dartmouth Class of 2010 and a basket maker himself.

Focus on Photography: Works from 1950 to Today offers a survey of some of the themes to be explored in the museum's photography collections: portraiture, landscape, and documentation. It contains works by photographers who have been artists-in-residence at Dartmouth College, including Walker Evans, William Christenberry, Andrew Moore, and Subhanker Banerjee, as well as Dartmouth graduates such as Ralph Steiner, Class of 1921, James Nachtwey, Class of 1970, Dick Durrance, Class of 1965, and Joel Sternfeld, Class of 1965 (also an artist-in-residence). Contemporary photography is a fast-developing field, especially now that the digital camera offers such potential for image manipulation. The German photographer Loretta Lux, whose *The Drummer* (2004) is on the cover of this *Quarterly*, uses computer programs to help create her own distinctive works.

Meanwhile, *European Art at Dartmouth* continues throughout the winter, offering highlights from the Hood's collections of paintings, sculpture, drawings, and prints. The images in the show make clear that the origins of many of the principles underpinning our visual literacy today, whether perspective in optics or portrayals of people and places, arose centuries ago. We bring our past with us, and that is what makes the contemporary so exciting. Please enjoy the programs we are offering this season, invite a friend to become a museum member, and revel in the world of a teaching museum whose purpose is to create learning and teaching encounters through direct engagement with works of art, old and new.

BRIAN KENNEDY
Director

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HOOD
MUSEUM OF ART
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Hood Quarterly #26 (Winter 2009)
 Edited by Nils Nadeau
 Designed by Joanna Bodenweber
 Photography by Jeffrey Nintzel,
 unless otherwise noted.
 Printed by Queen City Printers Inc.

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SPECIAL

exhibitions



EUROPEAN ART AT DARTMOUTH: HIGHLIGHTS FROM THE HOOD MUSEUM OF ART

August 30, 2008–March 8, 2009

Second in a series of exhibitions presenting the Hood's extensive and varied collections.

The earliest known European objects to arrive at Dartmouth were “a few coins and curiosities” obtained by President John Wheelock during his 1783 tour of England, France, Holland, and Scotland. The collection grew gradually throughout the nineteenth century, but the introduction of European art history courses in 1905 led to a significant expansion of the College's holdings. A dramatic increase in gifts and acquisitions occurred after the 1985 opening of the Hood Museum of Art, which now houses several thousand European objects dating from the Renaissance to the early twentieth century. The core of the European collection, comprised of an exceptional array of works on paper, has been significantly enhanced in recent decades by a large number of remarkable paintings and sculptures. The exhibition highlights over 150 objects from the Italian and German Renaissance, the Dutch Golden Age, the Enlightenment and Romantic periods, and the early modern era. Featured artists include Andrea Mantegna, Pietro Perugino, Albrecht Dürer, Claude Lorrain, Rembrandt van Rijn, Jan Davidsz. de Heem, Louis-Léopold Boilly, John Constable, Sir Lawrence Alma-Tadema, Georges Braque, and Pablo Picasso.

Organized by the Hood Museum of Art, Dartmouth College, and funded by the Bernard R. Siskind 1955 Fund, the Hansen Family Fund, and the Leon C. 1927, Charles L. 1955, and Andrew J. 1984 Greenebaum Fund, and a generous gift from Barbara Dau Southwell, Class of 1978, and David Southwell, Tuck Class of 1988.

European Art at Dartmouth on view upstairs at the Hood.

FOCUS ON PHOTOGRAPHY: WORKS FROM 1950 TO TODAY

January 13–March 8, 2009

Two major themes dominate this survey of the Hood Museum of Art's post-1950 photography collection, portraiture and landscape; it also features an assortment of documentary and photojournalist works by major figures such as James Nachtwey, Sebastião Salgado, and Eugene Smith. *Focus on Photography* further maps several contemporary thematic trends, including adolescence in portraiture, the clash of man versus nature in landscape imagery, the negotiation of identity through self-portraiture, and images of the urban landscape. It also traces recent advances in technology, including digital photography and computer manipulation (with artists like Loretta Lux), photogenics (Lotte Jacobi), extended exposure times (Gary Schnieder and Matthew Pillsbury), and camera obscura (Abe Morell). Interestingly, the show ultimately underscores ways in which artists working today continue to draw on traditional subject matters, styles, and processes.

Generously supported by the Philip Fowler 1927 Memorial Fund.



Joel Sternfeld, *McLean, Virginia (Pumpkins)*, December 1978, dye transfer print. Gift of Joel Sternfeld, Class of 1965, and Neil Grossman, Class of 1965, in memory of John Pickells, Class of 1965; PH.986.24.



SPIRIT OF THE BASKET TREE: WABANAKI ASH SPLINT BASKETS FROM MAINE

December 20, 2008–June 28, 2009

Guest-curator Jennifer Sapiel Neptune brings to light the rich visual dialogue between contemporary Wabanaki basket artists of Maine and the legacy of Native American basket making in northern New England and southeastern Canada. Originally created for indigenous use, baskets emerged as valued items of trade with European settlers during the colonial era. They have remained at the center of cultural exchanges between Wabanaki people and Americans of non-native descent to the present day, serving to solidify cultural identity, perpetuate intergenerational continuity, and symbolize political sovereignty for Wabanaki tribal members through the centuries. Neptune, a basket maker herself and a co-manager of the Maine Indian Basket Makers Alliance (MIBA), also wrote an essay for the gallery brochure that accompanies the exhibition.

Generously supported by the Frank L. Harrington 1924 Exhibition Fund.

Ganessa Bryant, *Point Basket*, 2008, brown ash and sweetgrass. Purchased through the Alvin and Mary Bert Gutman '40 Acquisitions Fund; 2008.46.

Walker Evans, *Trinity Church, Cornish, New Hampshire*, 1972, gelatin silver print. Gift of the Class of 1935; PH.973.9. © Walker Evans Archive, The Metropolitan Museum of Art

WORKS
FROM
1950
TO
TODAY

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FOCUS ON PHOTOGRAPHY

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Nikki S. Lee, *The Ohio Project (8)*, 1999, Fujiflex print. Purchased through the Elizabeth and David C. Lowenstein '67 Fund; 2007.59.

Focus on Photography marks the first survey of post-1950 works from the Hood Museum of Art's photography collection, in anticipation of and collaboration with this coming fall's landmark exhibition *Modern and Contemporary Art at Dartmouth: Highlights from the Hood Museum of Art*. It maps contemporary trends in the medium, here divided by two basic subject distinctions: portraiture and landscape. Within these groupings, works are arranged around prevalent themes that have dominated photography in the last fifty years. In addition, a selection of documentary and photojournalist works bridges the groupings, representing an important niche in the Hood's collections with images from Dmitri Baltermants, James Nachtwey, Dick Durrance, and Sebastião Salgado.

An examination of the changing character of landscape photography in the last half-century reveals a number of trends, most notably an obsession

with the clash of man versus nature, abstract conceptions of the natural world around us, and the lure of the urban landscape. In crystal clear and brilliant color prints, Joel Sternfeld, Dartmouth Class of 1965, captures images of the American landscape at surreal moments: the aftermath of a devastating landslide, or the raging fire that disturbs the otherwise bucolic setting of *McLean, Virginia (Pumpkins)*, December 1978 (see page 3). Stephen Shore's photographs, such as *Broad Street, Regina, Saskatchewan*, 1974, depict the commonplace scenes of American life, the suburban streets, box stores, and movie theaters that have become the new landscape of the everyday.

Exploring contemporary trends in portraiture, *Focus on Photography* concentrates on themes of adolescence, the negotiation of identity through self-portraiture, and the representation of social and cultural roles. Dwelling upon the same young girls in upstate New York in her series

Treadwell, Andrea Modica creates images caught between a dream world and reality, fantastic scenes that hint at the narrative within. Nikki Lee uses her own body, adopting a particular style, dress, and mannerism in order to integrate into a particular community and thereby explore various subcultures and ethnic groups as well as their associated stereotypes. *The Ohio Project* (8), 1999, depicts Lee in a pink halter-top and rolled jean shorts, defiantly hanging out of the door of a trailer. Her clothes and setting mark Lee as an average working-class woman, yet the bleached-blonde tousled hair against her Korean face underscores how an otherwise familiar social identity can become strange or even comical.

Additionally, *Focus on Photography* traces the advances in technology that propel a number of artists, such as digital photography and computer manipulation, photogenics, extended exposure times, and camera obscura. Despite drastic changes to the processes and products of this medium, *Focus on Photography* in fact underscores how artists working today continue to appropriate or quote traditional subject matter, styles, and methods. Photographer Loretta Lux, who studied as a painter in her native Germany, has been creating what she calls “imaginary portraits” of children with the help of the computer program Adobe PhotoShop. Using the same processes as a painter—a central focus on planning and organizing the composition with regard to color and form—and stylistic qualities reminiscent of mannerist portraits by Agnolo Bronzino, Lux carefully controls and alters every aspect of the image, spending an average of three months to complete one photograph.

Focus on Photography further premieres a number of important new Hood acquisitions. On exhibit for the first time is Fiona Foley’s powerful *HHH #1* (2004), 2004, the Hood’s first contemporary photograph by an indigenous Australian. With her striking depiction of a group of hooded figures, Foley proposes an alternative history for the uniform: the Hedonistic Honkey Haters, a secret society founded in 1965 in direct opposition to the Ku Klux Klan. Also on display for the first time, Hiroh Kikai’s *An Old Man with a Penetrating Gaze* (wearing a face mask), 2001, exemplifies a distinctly personalized style of portraiture. Kikai’s ability to capture his subject’s essential character with an economy of photographic means is clearly evident in the hardwon individuality of his impromptu black-and-white street portraits.

This exhibition presents a spectacular array of images representing the diversity of the Hood’s photography collection on a number of levels: geographically (there are artists representing twelve nationalities), chronologically (almost six decades of work), and stylistically (through a variety of aesthetic and technical movements). *Focus on Photography* incorporates the most recent additions to the collection as well as images acquired during Walker Evans’s stay as the first artist-in-residence in photography at Dartmouth in 1976. Offering a fresh look at post-1950 photography, *Focus on Photography* aims to open a year of exhibitions devoted to highlighting our diverse and exceptional modern and contemporary collections. ■

EMILY SHUBERT BURKE
Assistant Curator, Special Projects



Andrea Modica, *Treadwell*, New York, 1993, platinum palladium contact print. Purchased through gifts from Robert A. Levinson, Class of 1946, Eleanor Platt Caldwell, and Fredrick Goldstein in honor of Joseph Millimet and Ruth Cserr, Class of 1988; PH.997.24.



Stephen Shore, *Broad Street, Regina, Saskatchewan*, 1974, type C print. Gift of Barbara and Robert Levine, Class of 1954, Tuck 1955; PH.2000.1.2.



Hiroh Kikai, *An Old Man with a Penetrating Gaze* (wearing a face mask), 2001, gelatin silver print. Purchased through a gift from Andrew E. Lewin, Class of 1981; 2008.2.2.

Fiona Foley, *HHH #1* (2004), 2004, Ultrachrome print on paper. Purchased through the Harry Shafer Fisher 1966 Fund; 2007.60. © 2009 Artists Rights Society (ARS), New York/Viscopy, Australia



calendar of events



A student in Professor Jim Jordan's art history class discusses Picasso's *Guitar on a Table, 1912*, in front of the Assyrian reliefs in Kim Gallery.

JANUARY

10 January, Saturday, 2:00 P.M.

Introductory Tour of European Art at Dartmouth

13 January, Tuesday, 5:00 P.M.

Museum galleries

**Member reception and sneak preview of
*Focus on Photography***

For a complete description, please see the membership insert.

14 January, Wednesday, 6:00 P.M.

Arthur M. Loew Auditorium

**Opening Lecture and Reception
TO SELL OR NOT TO SELL: LOOKING FOR
FORGOTTEN BASKETRY TRADITIONS IN NATIVE
NEW ENGLAND**

Dr. Ann McMullen, Curator and Head of Collections Research and Information, National Museum of the American Indian
Co-sponsored with the Dartmouth College Department of Native American Studies

18 January, Sunday, 12:00–5:00 P.M.

Family Day

Explore European Art

Have fun exploring great works of art in the museum's European exhibition—paintings that look so real you feel as if you could step into them, sculptures full of movement and energy, modern works that look like puzzles. Then experiment with a variety of art materials to create your own "master-piece." For children ages six to twelve and their adult companions. No pre-registration required. For information, call (603) 646-1469.

20 January, Tuesday, 12:30 P.M.

Lunchtime Gallery Talk

**NEW PERSPECTIVES ON SELECTED
OLD MASTER PAINTINGS**

Colleen Randall, Associate Professor, Studio Art

24 January, Saturday, 2:00 P.M.

Introductory Tour of *Spirit of the Basket Tree*

**26 January through 16 February,
Mondays, 3:30–5:00 P.M.**

Museum galleries and conference room

**Member Course: *European Prints at the
Hood Museum of Art***

For a complete description, please see the membership insert.

27 January, Tuesday, 12:30 P.M.

Lunchtime Gallery Talk

**PHOTOGRAPHERS ON PHOTOGRAPHY:
A CONVERSATION WITH VIRGINIA BEAHAN AND
BRIAN MILLER**

28 January, Wednesday, 12:00 P.M.

Lunchtime Gallery Talk

**SPIRIT OF THE BASKET TREE: WABANAKI ASH
SPLINT BASKETS FROM MAINE**

Alex Bortolot, Assistant Curator, Special Projects

28 January, Wednesday, 7:00 P.M.

Adult Workshop

Explore European Art

Join this lively, discussion-based program to explore the Hood's collection of European paintings, drawings, and sculpture. We'll touch upon some of the major ideas in European art history and then experiment with various drawing techniques and materials in the studio. No previous art experience necessary. Participation limited to sixteen. Pre-registration required by calling (603) 646-1469.

FEBRUARY

3 February, Tuesday, 12:30 P.M.

Lunchtime Gallery Talk

PHOTOGRAPHY AND LIFE:

THE REAL AND THE IMAGINED

Subhankar Banerjee, photographer and artist-in residence, Studio Art Department

Subhankar Banerjee is a well-known photographer of landscapes and people in the northern regions of Alaska. As an artist and a sought-after public speaker, Banerjee has fought to stop drilling and the dumping of toxic waste in Arctic National Wildlife Refuge and other remote regions near the Arctic circle.

7 February, Saturday, 2:00 P.M.

Introductory Tour of *Focus on Photography*

10 February, Tuesday, 12:30 P.M.

Lunchtime Gallery Talk

CONTEMPORARY TRENDS IN PORTRAITURE

Emily Burke, Assistant Curator for Special Projects

Join the curator of *Focus on Photography* for a discussion of themes in contemporary portraiture, including images of adolescence, the negotiation of cultural identity and stereotypes, the power of representation and self-representation, and a focus on process.

11 February, Wednesday, 3:30 P.M.

Location to be announced

Lecture and Reception

**ARCHAEOLOGY OF THE TENOCHITLAN'S
SACRED PRECINCT: DIGGING IN THE HEART
OF THE AZTEC CAPITAL**

Leonardo López Luján, Senior Researcher and Director of INAH's (Mexico's National Anthropology and History Institute) Templo Mayor Project in Mexico City
As director of the excavations of the Aztec ruins located in the center of Mexico City, Dr. López Luján has overseen recent major archaeological finds at the site, which include the largest Mexican stone monolith and possibly the first Aztec royal tomb ever discovered. Organized by the Department of Anthropology and co-sponsored by the John Sloan Dickey Center for International Understanding, the Robert T. and Catherine L. McKennan Fund, and the Hood Museum of Art.

15 February, Sunday, 12:00–2:00 P.M. and 3:00–5:00 P.M.

Family Program

ADVENTURES IN ART: SPIRITED BASKETS

From simple containers to baskets shaped like acorns and pumpkins, we'll explore baskets old and new made by Native American artists of the Wabanaki tribes of Maine. Then, using a variety of materials, we'll create our own baskets in the studio. For children ages six to ten and their adult companions. Limited to twenty participants at each time slot. Pre-registration required by calling (603) 646-1469.

21 February, Saturday, 2:00 P.M.
Introductory Tour of European Art at Dartmouth

24 February, Tuesday, 4:30 P.M.
Lecture and Reception
ANDREA MODICA: TREADWELL AND FOUNTAIN
Andrea Modica, photographer
Known for her haunting photographs of young girls in upstate New York, Andrea Modica creates images that are caught between a dream world and reality, fantastic scenes that hint at the narrative within. Cosponsored by the Studio Art Department.

25 February, Wednesday, 4:30 P.M.
Arthur M. Loew Auditorium
Lecture
INTERPRETING THE DARTMOUTH CLAUDE AND THE ORIGINS OF THE LIBER VERITATIS
Hilliard Goldfarb, Associate Chief Curator, Montreal Museum of Fine Arts, and former Curator of European Art at the Hood Museum of Art, 1985 to 1990
Claude (1600–1682), known as Le Lorrain after the duchy in which he was born, greatly influenced landscape painting during his lifetime and well into the nineteenth century through his paintings and over thirteen hundred drawings. The Hood's picture by this artist produces its own visual poetry, reflecting a taste for pastoral subject matter that permeated the period.

MARCH

4 March, Wednesday, 7:00 P.M.
Adult Workshop
SPIRITED BASKETS
Join this lively, discussion-based program to explore the Hood's exhibition of ash-splint baskets made by Wabanaki artists from the nineteenth century to today. We'll look at basketry not only as a beautiful art form but also as a means of survival and an integral part of Native American culture. Then, we'll try simple basket weaving in our studio. No previous art experience necessary. Participation limited to sixteen. Pre-registration required by calling (603) 646-1469.

7 March, Saturday, 2:00 P.M.
Introductory Tour of Focus on Photography


HOOD HIGHLIGHTS TOURS
Explore a selection of objects in the museum's collection with an experienced guide on selected Saturdays. Visit our Web site or watch for transaction ads in the *Valley News* announcing the dates and topics for these tours.

ARTVENTURES
Interactive tours for children ages eight and older are offered on select Saturdays at 10:00 A.M. Dates and topics are noted on the Calendar of Events on the museum's Web site and listed in *Valley News* transaction ads two weeks in advance. Limited to twenty children on a pre-registration basis. For information, call the museum's Education Department at (603) 646-1469.

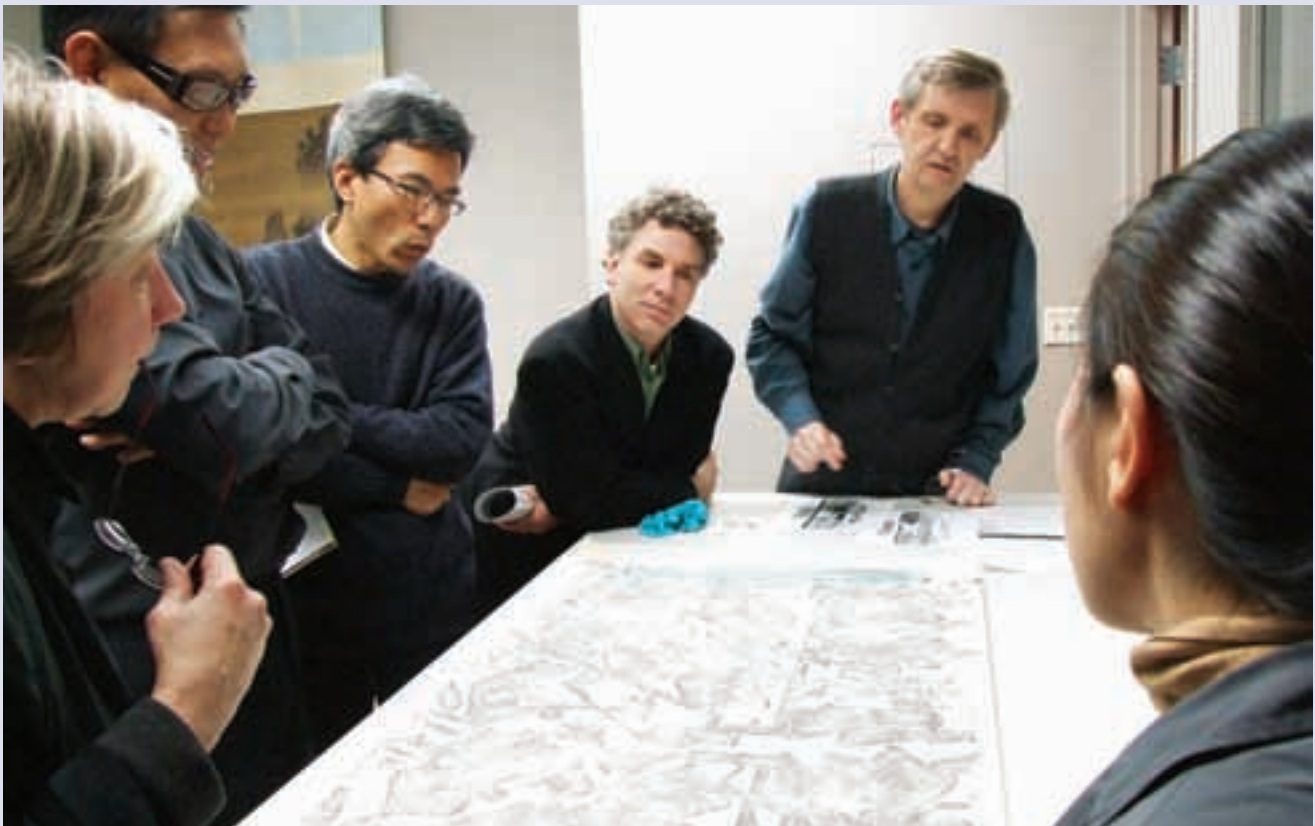
GROUP TOURS
Free guided tours of the museum's collections and exhibitions are available by appointment for any group of five or more. Contact us at (603) 646-1469 or hood.museum.tours@dartmouth.edu.

All museum exhibitions and events are free and open to the public unless otherwise noted. For the safety of all of our visitors, the Hood Museum of Art will enforce legal seating capacity limits at every event in accordance with RSA 153:5 and Life Safety Code 101.

 Assistive listening devices are available for all events.

 The museum, including the Arthur M. Loew Auditorium, is wheelchair accessible. For accessibility requests, please call 603-646-2809 or e-mail Access.Hood@Dartmouth.edu.

Professor Wu Hung (second from left), visiting scholar from the University of Chicago, discusses a work from the Hood's Chinese art collection with interested Dartmouth faculty.



Spirit of the Basket Tree

Wabanaki Ash Splint Baskets from Maine



The “basket tree,” or brown or black ash (*fraxinus nigra*), has had a long relationship with the Native people of northeastern United States and southeastern Canada. The splint baskets made from this tree tell a story that reflects the spirit of the weavers and tribes that turned to this tree for survival. Like many stories, there is more than one way to tell it. One version asserts that Europeans introduced ash splint basketry to Native Americans in the Delaware River Valley in the early 1700s, and that the technique then spread to the Iroquois, Great Lakes, and Northeast Tribes, who produced splint baskets primarily for colonial customers. This theory—developed by an anthropologist in 1975—questioned the indigenous origins of many First Nations peoples’ basketry traditions and reduced the baskets themselves to commodities and “tourist art.”

An older version of the story, however, from the First Nations people of this region, asserts that splint basketry began much earlier. As conveyed in our ancient stories of creation and survival, splint basketry was used by our ancestors for gathering, storing, and processing corn. With the arrival of European settlers in the Northeast region and the onset of disease and wars, the loss of land, and the loss of access to traditional means of subsistence, basket making became a way to survive in a cash-based economy as well as a political statement of sovereignty. For Native Americans at this

time, making baskets for Native and non-Native use became a way of maintaining a traditional lifestyle while resisting the assimilationist policies of the state, provincial, and federal governments of the United States and Canada.

Spirit of the Basket Tree focuses on the basketry of the Wabanaki tribes of Maine, which include the Passamaquoddy, Penobscot, Micmac,

and Maliseet. Presenting historic and contemporary baskets alongside photographs and Native voices in texts and video, this exhibition places the story of these baskets and their makers into specific cultural and historical contexts that promote a deeper understanding of Wabanaki basketry as a means of survival, a form of artistic expression, and a thread connecting the cultures and traditions of the past to those of the present.

Many of the art works in *Spirit of the Basket Tree* are drawn from the Hood Museum of Art’s extensive collection of northeastern Native American baskets. Assembled in part by Dartmouth faculty and alumni, including Professor Alfred F. Whiting (1912–1978) and Alvin H. Morrison (Class of 1957), many of these baskets are accompanied by notes and records identifying the artists’ names, where they were purchased, and whom they were purchased from, as well as supporting documentation including handwritten notes, postcards, and even travel brochures. Because weavers generally did not sign their baskets, these materials constitute a rare and important source of information on this era of Wabanaki basket making.

Researching the Hood Museum of Art’s collection has revealed important historical relationships between contemporary basket makers and those of the past. A Passamaquoddy spiral weave basket given by Mary Louise Warden Stewart provided an important contribution to our history. According to

notes at the Hood, the basket was purchased in 1920 in the Maine town of Grand Lake Stream, near the Passamaquoddy community of Indian Township, from a “Mrs. Joe Mel.” Curious to know more about who made the basket, I searched old censuses for Joe Mel, which led to the basket maker’s name: Julia Ann Mell. Further research revealed that Julia, who lived from 1849 to 1930 and was known in Indian Township as Julian, was the grandmother and early teacher of the National Heritage Award-winning basket maker Mary Mitchell Gabriel. *Spirit of the Basket Tree* includes Julian’s basket as well as works by her granddaughter Mary and her great-granddaughters Clare Gabriel, Deborah Brooks, and the late Sylvia Gabriel.

As a Penobscot basket maker myself, working with the Hood Museum’s collection of Wabanaki baskets felt like visiting old friends. They have much to say about our history, and it is my hope that visitors to the Hood Museum will enjoy their beauty and the stories they tell as much as I have.

JENNIFER SAPIEL NEPTUNE (Penobscot)



(top left) Jeremy Frey, *Sea Urchin Basket*, 2008, brown ash and sweetgrass. Purchased through the Phyllis and Bertram Gellar 1937 Memorial Fund; 2008.51.

(above) Fred Tomah, *Eagle’s Nest Basket*, 2008, natural and dyed brown ash. Purchased through the Alvin and Mary Bert Gutman ‘40 Acquisitions Fund; 2008.42.



(left) Nicolas-René Jollain, *Belisarius Begging for Alms*, 1767, oil on canvas, 50 3/4 by 63 in. Purchased through the Mrs. Harvey P. Hood W'18 Fund and the Florence and Lansing Porter Moore 1937 Fund; 2008.34. (right) François-Joseph Navez, *Self-Portrait*, about 1826, oil on panel, 28 3/4 x 23 1/2 in. Purchased through the Florence and Lansing Porter Moore 1937 Fund; 2008.38.

EUROPEAN ART AT DARTMOUTH

Highlights from the Hood Museum of Art

Ends March 8, 2009

The study of European art has long been an integral component of the curriculum at Dartmouth College. The collection to support this mission grew gradually throughout the nineteenth century, but the introduction of art history courses in 1905 led to a significant expansion of the College's holdings. A dramatic increase in gifts and acquisitions occurred after the 1985 opening of the Hood Museum of Art, which now houses several thousand European objects dating from the Renaissance to the early twentieth century.

Twenty-three and a half years ago, the museum's holdings included many fine examples of European art assembled since the founding of the College, especially an extraordinary array of prints and some noteworthy pre-twentieth-century objects. Yet old master and early modern paintings, sculptures, and drawings were in truth rarely purchased before the museum's establishment. With the support of alumni and friends, the museum began to receive financial support for the acquisition of distinctive works of art, which were supplemented with other notable gifts. As a result, the collection has obtained a



European Art at Dartmouth, view of the installation.

number of significant objects illustrating key aspects of the history of European art. At this point, in addition to an established commitment to incorporate the study of art as an integral component of the curriculum, Dartmouth now has the ability to represent some of the great trends of the European pictorial tradition.

Two of the most recent acquisitions featured in the current exhibition are Nicolas-René Jollain's (1732–1804) *Belisarius Begging for Alms* of 1767 and François-Joseph Navez's (1787–1869) *Self-Portrait* of about 1826. These paintings reflect a pro-

found period of social and cultural transformation in France and Belgium in the late eighteenth and early nineteenth centuries.

Belisarius Begging for Alms was produced at a time of an extraordinary revival of themes from classical history coupled with a new emphasis on deeper individual and collective moral significance. In particular, tragic figures caught the artistic imagination, including the great general Belisarius (about 505–565), who came to prominence when Jean-François Marmontel (1723–1799) published his popular novel,



European Art at Dartmouth, view of the entrance to the installation.

Bélisaire. This tale of unmerited misfortune and ingratitude, set in classical times, was based on an apocryphal story of the fate of Belisarius, who, after winning back much of Italy for Emperor Justinian (about 482–565) in the mid-sixth century, was disgraced on a trumped-up charge, blinded, imprisoned, and—after being released—left destitute. This is one of only two depictions of Belisarius executed between 1767 and 1800 that show him living as a beggar along with his devoted family at the moment when he was recognized by a former officer. The only other version of this scene was painted by Jacques-Louis David (1748–1825) in 1781, a natural sequel to the work of Jollain, who had helped to establish a return to the foundations of classicism.

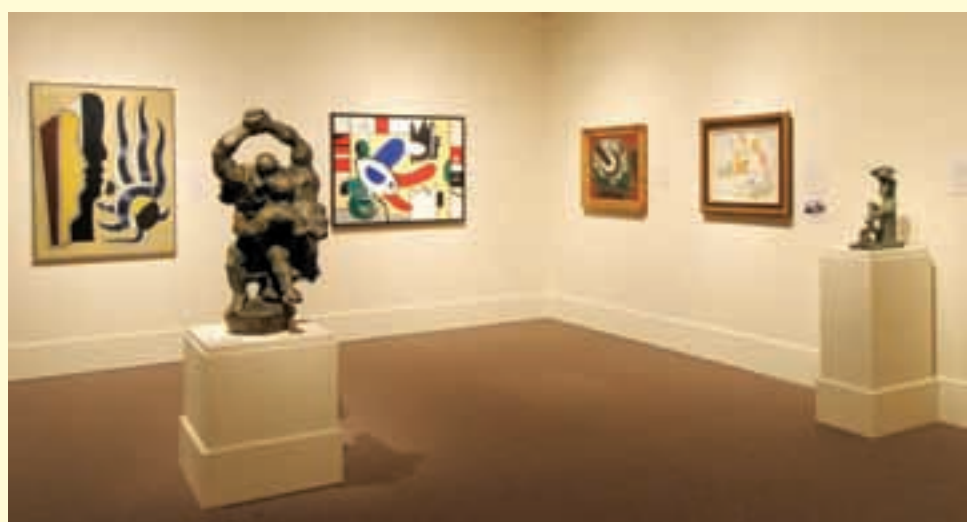
In the *Self-Portrait*, Navez turned to the established tradition of representing himself as a means of exploring issues of individual identity, social status, and technical virtuosity. Since the fifteenth century and the rise of the mirror as an artistic device, artists have used themselves as models. At their best, such works stand as uniquely individual expressions of the artist's persona at a particular point in time. At their most functional, they are useful studies of different

poses and expressions. Regardless of intent, artists throughout the history of European art since the Renaissance have attempted to explore their own identities through portraying themselves on canvas or paper and, more rarely, in sculpture. In Navez's self-portrait, he combines the outward, viewer-directed gaze and the painter's twist with a drawing tool in hand. He appears as a solemn, slightly brooding figure, who—perhaps in response to the increasingly critical reviews during this period of his career—portrays himself against a neutral background as a well-dressed, self-confident, and proud artist.

These acquisitions considerably enhance the museum's ability to respond to the growing needs of larger and more diverse student and

public audiences by promoting understanding and enjoyment of the visual arts. Such purchases and gifts would not be possible without the support of alumni and friends. Chief among those who have made the most significant donations toward increasing the scope and quality of the European collection since the opening of the Hood Museum of Art are Jean and Adolph Weil Jr., Class of 1935, Florence and Lansing Porter Moore, Class of 1937, Jane and W. David Dance, Class of 1940, Barbara Dau Southwell, Class of 1978, and David Southwell, Tuck 1988. Their generosity has laid a solid foundation for the future development of European art at Dartmouth.

T. BARTON THURBER
Curator of European Art





2008–9 Hood interns from left to right: Kathleen Rice, The Kathryn and Caroline Conroy Intern; Sarah Crnkovich; Gilbert Littlewolf, Mellon Special Project Intern; Kimia Shahi, Levinson Intern; Marki Grimsley, The Homma Family Intern; Alex Vespoli, Class of 1954 Intern. Not pictured: Marina Agapakis.

2008–9 Senior Interns

The Hood Museum of Art's internship program provides opportunities for Dartmouth seniors from all disciplines to engage with museum work in various professional capacities. The 2008–9 Hood Senior Interns include Sarah Crnkovich and Kathleen Rice working in interpretation and programming, Kimia Shahi in public relations, Marki Grimsley, Alex Vespoli, and Gilbert Littlewolf in curatorial, and Marina Agapakis conducting a special project internship in public relations during the spring term. In addition to projects in their individual area of concentration, each intern curates *A Space for Dialogue* installation in the museum's entryway. Working with Hood staff, interns determine a theme and identify objects in the collection to display, design the installation, write labels and a brochure, and deliver a public gallery talk. For more information about the Hood's senior internship program, please visit our Web site.

Staff News

After seven years at the Hood, School and Family Programs Coordinator KRIS BERGQUIST will become Manager of Family Programs at the Museum of Fine Arts, Houston. During her time here Kris taught more than three thousand regional school children who participated in the museum's multiple-visit programs, Images and ArtStart. Her dynamic teaching style engaged children in exploring human creativity and helped them develop confidence and skills for interpreting the visual arts. Kris also oversaw the museum's family programs, creating varied and lively opportunities for children and their adult companions to learn about art together in the galleries and express their own creativity in the studio. We wish her well as she continues to do this important work in Houston.

In October NEELY McNULTY joined the Hood's staff as the Images and Art-Start Instructor for the 2008–9 school year, teaching elementary school students as part of these gallery/studio multiple visit programs. Neely brings many strengths to this position, including undergraduate

degrees in art history and studio art and an M.A. in art therapy from the School of the Art Institute of Chicago.

The museum is pleased to announce its new communications team within the Exhibitions Department, headed by NILS NADEAU, Communications and Publications Manager. Following a search last summer, the museum hired RACHEL TARDELLI VERMEAL to be the new Communications and Public Relations Coordinator. Rachel is a graduate of Syracuse University and comes to the museum from the White Mountain School (a 9–12/PG independent school) in Bethlehem, NH, where she served as the Director of Communications. Rachel has also successfully run her own freelance design and communications business since 1999. SHARON REED, former Public Relations Coordinator, has now transitioned to her new position of Membership Coordinator, assisting Development Officer Sharon Greene with membership event planning and implementation as well as general administrative duties associated with the museum's Membership Program. Sharon Reed will represent membership on the communications team, which will work with all departments in the museum to articulate the Hood's priorities and strengths to its many audiences.

A COMMUNITY OF LEARNERS

Writing Inspired by Art

One of the goals of the Hood is to provide multiple and varied ways for visitors to engage with and learn about original works of art. To this end, Kris Bergquist in the education department created a resource called *Creative Space: Art + Writing*. The sixteen-page booklet is available at the museum free of charge and invites visitors to respond to art through their own creative writing. It is designed to work for all ages, though it may work best for younger children to use it with an adult companion.

The booklet includes five creative writing prompts to help you discover



within yourself the words to express what you are seeing, feeling, and thinking as you look at works of art. No previous creative writing experience is necessary, as the booklet provides instructions for each exercise. It also contains samples by other visitors who were inspired to write about art, such as this cinquain (five-line poem) written by a fifth grader in response to a still-life painting:

Raspberries and Cherries
Juicy, tasty
Ripening, spilling, rolling
Destined to be in a stomach
Delicious

We invite you to enter into the creative space of the museum and reflect on works of art through writing. We hope that this new resource will provide an enjoyable opportunity, and that it will help you to see and respond to art in new ways.

Visit the Museum Shop!

Culture and civilizations connect at the Hood Museum Shop! Explore our art-inspired books, jewelry, and gifts from the exotic to everyday. If it is unique, you'll find it here. Many items, including Cambodian handbags and Zulu jewelry, both made from grasses, offer style and quality to your shopping choices. All proceeds benefit the Hood Museum of Art.



GENERAL INFORMATION

Group Tours

Guided tours of the museum are available for groups by appointment. Call (603) 646-1469 for information.

Museum and Shop Hours

Tuesday–Saturday: 10 A.M.–5 P.M.

Sunday: 12 noon–5 P.M.

Wednesday evening to 9 P.M.



Assistive listening devices are available for all events.



The museum, including the Arthur M. Loew Auditorium, is wheelchair accessible.

Admission and Parking

There is no admission charge for entrance to the museum. Metered public parking is available in front of the museum on Wheelock Street and behind the museum on Lebanon Street. All day public parking is available at the Parking Garage on Lebanon Street.

For more information about exhibitions and programs and for directions to the Hood Museum of Art, please call (603) 646-2808 or visit our Web site:

www.hoodmuseum.dartmouth.edu



Advertising for the Hood Museum of Art's exhibitions and programs has been generously underwritten by the Point and the Junction Frame Shop.

HOOD

MUSEUM OF ART

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This winter at the Hood:

EUROPEAN ART AT DARTMOUTH: HIGHLIGHTS FROM THE HOOD MUSEUM OF ART

Through March 8, 2009

FOCUS ON PHOTOGRAPHY: WORKS FROM 1950 TO TODAY

January 13–March 8, 2009

SPIRIT OF THE BASKET TREE: WABANAKI ASH SPLINT BASKETS FROM MAINE

December 20, 2008–June 28, 2009

Caron Shay, *Curly Bowl*, 2008, brown ash and sweetgrass, Hood Museum of Art.
Purchased through the Alvin and Mary Bert Gutman '40 Acquisitions Fund; 2008.49.

HOOD MUSEUM OF ART

quarterly

DARTMOUTH COLLEGE

Winter 2009